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INSIDE N.I.

MEMBERSHIP CHAIRMAN'S REPORT

No new applications have been received since the last report.

* * * * *

DONATIONS REPORT

We have received the following donations since the last report:

<u>Name</u>	<u>Donation</u>	<u>Preference of Use</u>
CARMACK, David E.	\$25.00 Cash	General Operating Fund
COLES, Peter James	\$35.00 Cash	NI Library Fund
KNEEPER, Robert K.	\$100.00 Cash	NI Library Fund
SCHOTT, Donald	\$10.00 Cash	General Operating Fund

* * * * *

LIBRARIAN'S REPORT

The Library would like to extend its thanks to NI Member William Mullan for his generous gift of the United States Department of the Treasury *Annual Reports* and *World's Monetary Stocks of Gold, Silver, and Coins*. Collectors not familiar with these issues should be aware that the latter is an extract of the former, and that the Treasury's Annual Report carries an extensive coverage of foreign coins. These reports include numbers struck, weight, metallic composition, diameter, and in many cases specific comments regarding some of the issues.

Granvyl G. Hulse, Jr., Book Librarian
James D. Haley, Periodical Librarian

FEDEA, FUDDEA

FEDEA, FUDDEA, s. A denomination of money formerly current in Bombay and the adjoining coast; Mahr. *p'hadyā* (qu. Ar. *fidya*, ransom?). It constantly occurs in the account statements of the 16th century, e.g. of Nunez (1554) as a money of account, of which 4 went to the silver *tanga*, 20 to the **Pardao**. In Milburn (1813) it is a *pice* or copper coin, of which 50 went to a rupee. Prof. Robertson Smith suggests that this may be the Ar. denomination of a small coin used in Egypt, *fadda* (i.e. 'silverling'). It may be an objection that the letter *ẓwad* used in that word is generally pronounced in India as a z. The *fadda* is the Turkish *pāra*, 1/40 of a piastre, an infinitesimal value now. [Burton (*Arabian Nights*, xi. 98) gives 2000 *faddahs* as equal about 1s. 2d.] But, according to Lane, the name was originally given to half-dirhems, coined early in the 15th century, and these would be worth about 5-2/3d. The *fedea* of 1554 would be about 4¼d. This rather indicates the identity of the names.

(From *HOBSON-JOBSON*, A glossary of colloquial Anglo-Indian words and phrases, and of kindred terms, etymological, historical, geographical and discursive, by Col. Henry Yule and A. C. Burnell, Originally Published, 1903, Reprint, February, 1968.)

FAKES V. AMULETS III: FAKES, AMULETS, JEWELLERY OR WHAT?

Bob Forrest, Manchester, England, NI #2382

The writing of "Fakes v. Amulets" I & II (1) prompted me to look again at some of the more puzzling pieces residing in my collection of fakes and fantasy coins, pieces acquired before my mind had gotten into 'amuletic mode', and which I had always assumed were fakes intended to dupe coin collectors. They were "more puzzling" because, considered as fakes, it was difficult to conceive of anyone being fooled by them, as they were, shall we say, less than convincing. Could an amuletic interpretation make more sense of them? Of course, I had to be aware that with my mind in this new mode, I didn't start imagining amulets where Billy and Charlie scale ineptitude reigned supreme, but it was worth a try. After all, to take a classic example over and above the numerous examples cited in "Fakes v. Amulets" I & II, Greek pig-money could easily be, and *has* been in the past, misinterpreted as clumsy fakery, when in fact it is amuletic (2).



Fig. 1

One of the first pieces that came to mind was that rather inept copy in bronze of a silver Sicilian dekadrachm described in "Fakes V" (3) and here reproduced as Fig. 1. There was nothing 'mystical' about it to be sure, but then what I saw as non-mystical might well seem very mystical indeed to someone else. (After all, at first glance, there is nothing very mystical about Greek pig-money!) Or the type might have been copied amuletically simply because it was *old*, as reported of some Indian coins in "Fakes v. Amulets II". But then again, was the inept copy in Fig. 1 any more amuletic than that other inept copy described in the same article as Fig. 1 above, and reproduced here as Fig. 2, the most fitting interpretation of which is that it is someone's idea of a numismatic joke! All in all, I opted for the theory that Fig. 1 was most likely a souvenir 'copy' sold to tourists in Sicily, though I don't actually have any evidence for this.



Fig. 2

A rather more interesting piece is the cast and tooled copy in silver of a silver tetradrachm of Smyrna in Ionia, shown in Fig. 3, actual size (4). I say cast copy but



Fig. 3

it appears not to be a cast of a genuine coin - the bust seems to be different from all the photographs of genuine specimens I have to hand, though this could conceivably be the result of the casting and tooling. Also, on the reverse IMYPNAION is rendered PIMYPNAIAN and the monogram ✠ - if it is a monogram - is not one of those I have seen listed. Finally, the tooling: would anyone seek to heighten the detail in such an obvious way on a fake intended to deceive? (5) One can argue about the implications of all these things, of course, and though one can argue that since this piece mimics a genuine coin type, it *could* be a fake designed to dupe collectors, one can also argue that the loose copying and heightening of detail make it just as likely to belong to that class of copy known to have been made for amuletic purposes, like Indian copies of Akbar rupees and Spanish copies of Byzantine coins, both of which served a medicinal purpose (6). We can probably never know for sure, of course, without finding the maker of the copy.

Similar arguments apply to the very poor cast copy (there is a large casting fault on the obverse) of the Indo-Greek coin of Euthydemus II depicted in Fig. 4, actual size (7). Again this appears not to be a cast of a genuine coin - it is rather small for a tetradrachm, and it looks different to every photographed specimen I have seen: the obverse bust doesn't look right, though this could be the result of wear and poor casting; but mostly the reverse figure of Hercules isn't right - indeed he seems to be holding his club horizontally in his right hand and to be holding his wreath aloft in his left hand - the opposite way round to the real thing! So either this is a cast of a (somewhat barbarous?) variety of the type which I have never seen before, or someone made a mould from a hand-crafted copy of a coin and slipped up

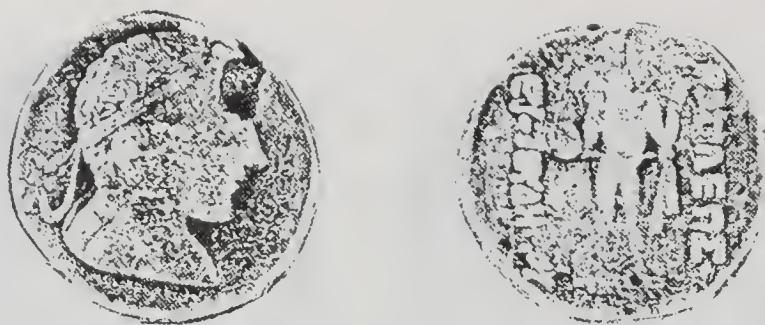


Fig. 4

in the process. I used to keep this piece in my biscuit tin of "junk" fakes, but ever since Swami Dayatmananda told me that in India coins could be copied as amulets simply because they were old, I have begun to look at it as potentially more interesting than just a poor dud.



Fig. 5



Fig. 6

Much less problematical is the piece shown in Fig. 5 (actual size), which is a copy in silver of a silver tetradrachm of King Lykkeios of Paeonia (8). This again appears not to be a cast copy of a genuine coin, as an examination of the obverse bust shows, but more than this, its integral mount means that it was made to be worn, and not to grace the cabinet of some unfortunate coin collector. But is it amuletic or just jewellery? We can all too easily imagine the symbol of Hercules wrestling with a lion as an amuletic symbol of strength, but really, is this piece any more amuletic than the other piece shown in Fig. 6 (actual size), a 'coin' of Septimius Severus with a seated Roma reverse, and traces of a former integral mount? This is not a copy of an actual coin. The obverse legend is blundered: L. SEPTIMIUS SEVERVS PERTINAX AVG IIII - the N in Pertinax is reversed, but mostly the legend should read at the end AVG IMP plus a numeral. Also, this particular reverse type appears not to be one of Septimius Severus's (9). The piece is silvered brass, by the looks.

If I were to be asked to decide one way or the other, I would say that the pieces in Figs. 5 & 6 are probably both simple jewellery items rather than amulets, copied because they looked nice (10). But then again, there is no hard and fast borderline between the two categories: people wear the oddest things "for good luck" or to ward off the evil eye, so that what was intended only as a jewellery item can end up being worn as an amulet, and conversely, an old amulet can end up being worn as jewellery simply because it looks good!



Fig. 7

An interesting little example that falls into both categories is shown in Fig. 7 (actual size). This is a brass imitation of an Ottoman gold coin. Such pieces, David Shaw tells me, are tossed at newly married couples in Egypt to bring "good luck" - a sort of metallic confetti, if you like. But they are also pierced and attached to clothing as simple jewellery items by women (11).

But getting back to coin-pendants and their significance, I cannot resist mentioning two further examples here. Both are depicted 1½ times actual size as Figs. 8a & 8b. Both are made of some grey coloured metal.

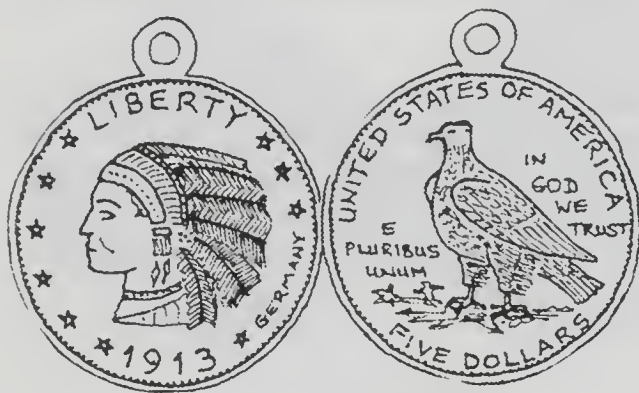


Fig. 8a



Fig. 8b

The first, which bears some traces of former gilding, is a more or less straight imitation of an Indian Head half-eagle of 1913, but with ten stars instead of the usual thirteen on the obverse so that the word GERMANY could be accommodated behind the Indian's head. The piece has an integral mount, and so was clearly intended to be worn.

I have been unable to find out anything definite about this piece. A dealer-friend once told me that an American contact of his had once told him that such pieces were made (presumably as simple jewellery items) for U.S. troops in Germany shortly after the end of the First World War, in about 1919, despite that 1913 date on them! If any reader of *NI Bulletin* can confirm this - or otherwise - I would be most grateful to hear from them, for to date I have found nothing about these pieces in print. Still more would I appreciate some information about its companion piece, Fig. 8b, which lacks the word LIBERTY on the obverse, and the value FIVE DOLLARS on the reverse. It also bears the date 1923 instead of 1913, and in place of the words UNITED STATES OF AMERICA on the reverse, it bears an inscription in what looks a little like masonic pig-pen cypher (12) at first, though actually it isn't. It presumably *is* a cypher, but what it says, or why it is in cypher (some sort of fraternity?) I have no idea. I haven't even got any hearsay information about this one, let alone any references to it in print! (See Postscript.)



Fig. 9

Moving to a more ancient piece, now, I have a cast copy in bronze of a silver tetradrachm of Alexander the Great of the common type shown in Fig. 9. It is not a very good cast, though by no means the worst I have ever seen, and though it is difficult to be sure, it has the appearance of age. For a long time I used to think that this was intended to be plated and passed off as the real thing, but that it never actually was plated for some reason; or else it was an ancient forgery whose plating was long gone. Indeed, either of these things may well be true, but curiously an amuletic interpretation is also a possibility.

It is a fact that in ancient times the coins of Alexander the Great were worn as amulets, particularly by soldiers, one suspects (13). Now I wonder if, when the real things were too expensive or simply unavailable, cast copies might have been pressed into service as acceptable substitutes, as with the Akbar 'rupees' and the Spanish 'Byzantine coins' mentioned earlier? With an amuletic copy, it wouldn't matter that the metal was wrong, of course.

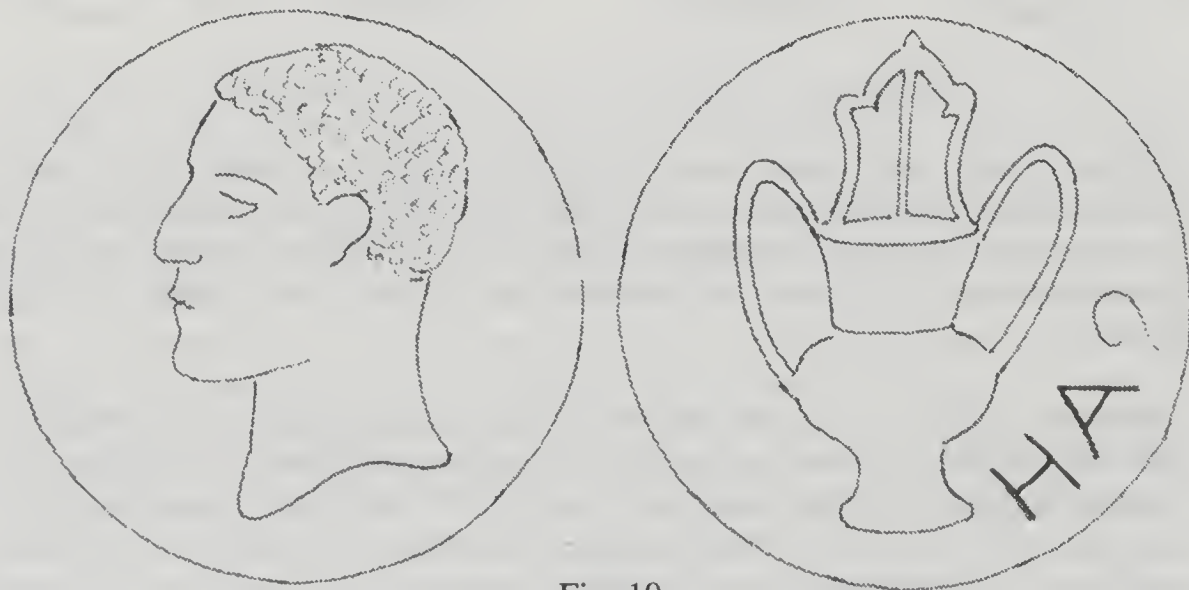


Fig. 10

Turning from copies of actual coins to fantasy coins, now, there are, of course, plenty of fantasy coins which have been made in the hopes of being passed off as hitherto unknown coin-types, and there are some Billy and Charlie type fantasies which are laughable in their naivety. But there are some very strange pieces where this may well not be the case, and the pieces are amuletic rather than fake. As I have already pointed out, and it is a classic case of this, Greek pig-money could easily be mistaken for crude fakery when in fact it is amuletic. The piece illustrated actual size in Fig. 10 is another possible case of this.

This huge bronze cast weighs in at 104 grams and is nearly a centimetre thick in places, with its chunky flan and high relief. Not only is it too big to be convincing, it is also unlike any genuine coin type I am aware of (14). The piece came from Dennis Vorley together with another huge cast, a sow and piglets Greek amulet (15) of a similar fabric and patina, so I could easily be persuaded that this too was amuletic. Unfortunately, though both pieces came from Dennis, he could not remember where either of them came from, nor whether he acquired them together. Nothing exactly like it is given in Svoronos's plates, though he does give a pitcher type (16).

Now I have to say of Fig. 10, as I did of Fig. 1, that when I look at this piece I do not see why anyone would have chosen it as a design for an amulet. But then if I hadn't been told the inside story of Greek pig-money, I would probably never have worked out why that came to be amuletic either, so who knows? Readers' comments are invited.



Fig. 11a



Fig. 11b

No discussion of "puzzling fakes" would be complete without a reference to "false shekels" or "shekel medals" (17), an example of which is shown actual size in Fig. 11a (there are many varieties, but all have the same basic format). These pieces are loosely based on genuine shekels of the time of the first Jewish revolt against the Romans in AD 66-70, an example of which is shown actual size in Fig. 11b. As is readily seen, the false shekels are much larger than the real thing. They are also proportionately less dumpy, and most often in the wrong metal - bronze, brass and even iron (with later copies in aluminium), rather than silver. Aside from all that, the chalice and the triple lily on the prototype have become, on the 'copy', a smoking censer and a branch with leaves - the latter often being interpreted as the budding Rod of Aaron (*Numbers*, chapter 17). As if that weren't enough, the lettering on the copy is modern square Hebrew, which is quite different in appearance to the ancient letter forms on the original, as can be seen by comparing Figs. 11a and 11b.

No-one should be deceived by the likes of Fig. 11a, then, though of course they have been, particularly by some of the older-looking copies which, though nothing like the prototype, at least look ancient and Jewish to someone who has no knowledge of the real thing. (One must remember, too, that the real things are quite rare, and that years ago there were no photographs of them to guide collectors. Indeed, there were so many *fakes* - ie cast copies of Fig. 11b - that taken together with the flood of false shekels like Fig. 11a, there arose in eighteenth century Germany a serious debate as to whether there were any *genuine* ancient Jewish coins at all!(18a))

But were the false shekels intended, in the first instance, as fakes to deceive? Certainly, in the past, some of them have been passed off as genuine ancient shekels by unscrupulous vendors, and sold at high prices to unwary customers. But was this their *original* purpose? Given the marked differences between prototype and copy, it seems very unlikely.

It is true, too, that some turn up holed or mounted for suspension, and have thus served as amulets or jewellery pieces (18b). But again, were they *originally* intended as such? It seems highly unlikely, since too few turn up holed or mounted to suggest a primary jewellery purpose, and there is nothing in the extant literature to support an amuletic origin.

In fact, false shekels have found a number of diverse usages in their history which taken together have rather obscured their *original* purpose - and we had perhaps better admit at this stage that no-one actually *knows* what that original purpose was! They were a puzzle even in the seventeenth century (18c).

One example of their diverse usage has been in the rituals of Freemasonry, in particular in Mark Masonry, where a Brother will receive a false shekel as symbolic mason's wages (19). Since the ceremony relates to the building of Solomon's Temple, a shekel-type coin is symbolically appropriate, even if the type is hopelessly inappropriate, date-wise! (There is a slight gap of a thousand years twixt temple and coin...) Pieces like Fig. 11a, machine-pressed in aluminium, are still obtainable at Toye, Kenning and Spencer's masonic supplies outlets in England, and are signed "Spencer, London" beneath the censer. Some older (19th century?) pieces are also signed "Kenning, London".

I have tried to find out when and where false shekels first came to be used in masonic rituals, but have found no firm answers. According to the article cited in note 19, the masonic ritual referred to above dates from about the mid 18th century, whereas, as we shall see, the false shekels themselves go back considerably further. The masons adopted these pieces as a useful addition to their ceremonies, it seems: they didn't invent them.

Again, the shekel of Fig. 11b came, quite without reason, to be regarded as a candidate for the coin in which Judas was paid for betraying Christ, and false shekels have certainly been made and sold as "facsimiles" of the thirty pieces of silver (20). As such they are known to have been used as visual aids or educational props in 19th century Sunday Schools (18d). Earlier, in the 17th century, at Görlitz in Germany, they were sold as souvenirs to pilgrims who visited a replica of the Holy Sepulchre there. But even the latter, like the masonic usage, appears only to be an adaptation of an already existing shekel medal, and not the instigation of them (21).

So when exactly did these problematic pieces first appear? Hard facts are thin on the ground, but the following can be cited: firstly, the earliest known book illustration of a false shekel is in a tome by J. B. Villalpandus published in 1604 (22). This, in fact, is the source of Fig. 11a. Secondly, there is one known specimen of a false shekel which is actually dated 1584 (18e). Less certainly, now, a piece which sounds

remarkably like a false shekel was referred to by Philip Melanchthon in a letter in 1552 (23); and in a painting ascribed to Lucas van Leyden (1494-1533), the thirty pieces of silver are depicted as false shekels (24). Unfortunately, the Melanchthon reference is not as definitive as one would like, though it is difficult to imagine that it refers to anything other than a false shekel, and not a real one. As for the painting, well, neither the artist nor the date of it (said to be c.1530) appear to be known with certainty. Nevertheless, we can say that prior to the 16th century there appear to be no references to false shekels, whereas by the end of that century they had very definitely arrived.

Where did they originate? Of the five cities known to be associated with the earliest appearances of these things - Joachimsthal, Görlitz, Hamburg, Prague and Holstein - three are in Germany, one in northern Switzerland and one in the Czech Republic - none, as might perhaps have been expected, in the Holy Land (18f). Indeed, one J. C. Rasche writing in 1778 actually said that Germany should be reproached for having "struck all the existing Jewish coins in the past few years" (18g).

The key question, of course, is what was their *original* purpose, granted a plethora of later uses which may well have nothing whatever to do with the original one? A key clue to this, it seems to me, is the fact that the false shekel of Fig. 11a has the same legends as the genuine shekel of Fig. 11b, but transcribed from ancient Hebrew characters into their modern equivalents, and accurately so - at least on the earlier known pieces. That to me strongly suggests a Jewish origin. (It is, of course, possible that they had an origin amongst Christians with a detailed knowledge of Hebrew, but this doesn't seem as likely, somehow. Surely a Jewish origin with a later, incidental, Christian interest makes more sense.) The transcription into modern Hebrew was done so that these pieces could be *read*, for it must be remembered that ancient Hebrew script is almost a foreign language to modern Jews. Taking this clue in conjunction with the other clues as to time and place of origin, it seems most likely that they originated in the early 16th century in a European-based Jewish community, possibly one of the five cities named above, though there is no evidence as to which of them, if any, actually set the ball rolling.

Why were they devised? The strongest clue surely lies, again, in those transcribed legends, which read, around the chalice/censer, "Shekel of Israel", and around the lily/Rod of Aaron, "Holy Jerusalem". These legends suggest that if these pieces were indeed devised by Jews, they were devised because they related to their Promised Land and their Holy City. The copying of the particular coin type of Fig. 11b is probably also significant because it was formerly believed - incorrectly - that these coins dated from the time of Simon Maccabaeus (ie about 140 BC), which would make them representative of a glorious period of Jewish history when, for fully a century (168-63 BC) the Jews threw off the yoke of foreign dominion (25). Pulling the threads together, then, I would suggest that false shekels were originally religious and historical commemorative medals, reminders, if you like, of the Jews' Holy City and Promised Land, so far away from their physical European home-bases, but to which their eventual return was prophesied (26), and reminders, too, of a golden age of Jewish history which, one presumes, they hoped would come again. Perhaps, even, false shekels were a medallic Jewish 'rallying cry', though a rallying cry in response to what events, if any, I have no ready suggestions, I'm afraid!

Wherever they were devised originally, and for whatever reason, false shekels seem to have "caught on" and spread to other Jewish communities, developing a variety of uses in the process. One such use - how early it developed, and whether it was an originally intended function, I do not know - was and still is in the ceremony of the Redemption of the Firstborn, where the medals are used as a symbolic payment to God (27).

But of course, Israel and Jerusalem are also bound up with Christianity and its Bible, so that it is perhaps not surprising, on reflection, that though false shekels might have been devised by Jews, they also came to be used by Christians in search of tangible links - visual aids to piety, if you like - with the roots of their religion, and in particular, of course, with the thirty pieces of silver. Their appearance in Freemasonry was but one other chapter in their tangled history - but an appendix rather than a mainstream chapter.

As I said above, it seems to me that a Jewish origin followed by a Christian adoption makes more sense than an origin via some learned Christian excursion into the Jewish origins of Christianity, followed by an adoption by the Jews. There remains, however, one puzzle: that smoking censer.

Censers of various forms have certainly been used by both Jews and Christians in the past. *The Jewish Encyclopedia*, in its article "Censer", talks of bowl or pan-shaped burners, adding that:

"From Mishnah Kelim ii.3.7 it is evident that various forms of these were known, some being open without rims, while others, designated as 'complete', were provided with raised rims."

Thus it doesn't seem likely that the censer on the false shekels is based on a Jewish utensil (though the chalice on the real shekel arguably *does* fit the description "open...with raised rims!").

On the other hand, an old form of Christian censer fits the picture better, for as *The Catholic Encyclopedia* says, in its article "Censer":

"Its primitive form...was quite different from what it is now, being something like a vase with a perforated cover to emit the perfumed odours. Later on chains were added for greater convenience in manipulation."

Again, the transformation of the chalice on the original shekel into a smoking censer on the medals appears to have arisen from a mistaken interpretation of the ancient characters above the chalice as smoke, whereas they are in fact a date. Would a Jewish scholar capable of transcribing the legends from ancient to modern Hebrew have done this? (But then would a Christian scholar versed in Hebrew have done it either?)

In effect, we need to make a choice. Did a Jewish copyist/transcriber who fancied he saw the Rod of Aaron on the reverse, searching for a meaning for the chalice, mistake the (possibly worn?) date for smoke, and fancy that it was some sort of burner from the Altar of Incense (Exodus 30.1ff) - perhaps even influenced by Christian vase-like censers he had seen? Or was the mistake made by a Christian interpreter who had in mind the Rod of Aaron and the Golden Censer, both of which feature together in the same verse of the New Testament (Hebrews 9.4)? (28)

Puzzling though a smoking vase-like censer might be on a medal of Jewish origin, the transcribed Hebrew script on a medal of Christian origin is, I think, even more puzzling, so that I think that on balance I would still opt for a Jewish origin for these fascinating pieces.

Notes.

- (1) *NI Bulletin*, August 1998, p.215-224; September 1998, p.233-243.
- (2) See my article "Pig Money", in *NI Bulletin*, March 1998, p.67-77. For a misinterpretation as a fantasy coin, see *Seaby Coin and Medal Bulletin*, September 1981, p.251.
- (3) "Fakes V: Lot 632", in *NI Bulletin*, September 1995, p.211-216.
- (4) David R. Sear, *Greek Coins and Their Values* (1979), no. 4556; *British Museum Catalogue, Ionia, Smyrna* nos. 3 & 4.
- (5) Compare the genuine coins tooled to heighten their detail, mentioned in my "Further Digressions on a Theme of Roman Coins", in *NI Bulletin*, August 1995, p.187.
- (6) For the Akbar rupees, see "Religious Medals VI: Indian Temple Tokens and the Mystery of 913", in *NI Bulletin*, February 1998, p.40-42; for the Spanish copies of Byzantine coins see "The Medals of St. Helena", in *NI Bulletin*, November 1996, p.277-8. For the ultimate 'loose copy', see the Levantine charm based on a Venetian gold ducat, described in "Fakes VI: Contemporary Forgeries and Imitative Types", in *NI Bulletin*, November 1995, p.257-8.
- (7) Sear no. 7536; see also Michael Mitchiner, *Indo-Greek and Indo-Scythian Coinage*, vol. 1 (1975), type 113.
- (8) Sear no. 1517; *British Museum Catalogue, Macedonia etc*, Paeonia nos. 1 & 2.
- (9) There is an Urbs Roma type for this emperor, but this coin is not a copy of it. See H. Mattingley & E. A. Sydenham, *Roman Imperial Coinage* no. 531 (vol. IV, pt.1, p.164) & H. Cohen, *Description Historique des Monnaies Frappées sous l'Empire Romain*, no. 613 (vol. 4, p.64).

- (10) For another likely example of this, see the striking coin of Pantikapaion described in "Fakes, Forgeries and Fantasies III", in *NI Bulletin*, November 1994, p.248-9.
- (11) For similar pieces, see "Fakes VI", reference as note 6 above, p.256-7. Oddly, though the piece in Fig. 7 is used thus in Egypt, it appears to mimic a coin type of Constantinople.
- (12) This was my first reaction, by comparison with the type of script used on the reverse of a masonic medal pictured in Brian Edge's *First Dictionary of Paranumismatica* (1991), p.76 (& note on p.205). But when Brian showed me in personal correspondence how pig-pen cypher works, and on examination of an actual specimen of the masonic medal, I could see that the script in Fig. 8b is definitely not pig-pen cypher (I, O and $\mathcal{L}$ do not feature in pig-pen, for a start), even though it does have some points of resemblance to it.
- (13) See, for example, the article "Coins and Medals (Western)", in *The Encyclopedia of Religion and Ethics*, vol. 3, p. 703, and the article "Amulet", in *The Catholic Encyclopedia*, vol. 1, p.443.
- (14) There is a coin of Pharos (Sear no. 1925; *British Museum Catalogue. Thessaly etc*, Pharos nos. 12-15) which has a young male head facing left on the obverse, and a Kantharos (a drinking cup, but of similar form to an amphora) on the reverse. However, the reverse bears the letters ΦA not HA. The $\mathcal{Q}$ in the legend of Fig. 10 is presumably an odd Θ .
- (15) It features as Fig. 2 in the article "Pig Money" cited in note 2 above.
- (16) J. N. Svoronos, "Modern Greek Legends about Ancient Coins", in *Journal International d'Archéologie Numismatique*, vol. 8 (1905), p.257-292. His pitcher type is his plate VII, no. 3, and is described in note 9 of my "Pig Money" article, already referred to.
- (17) The standard references here are the chapter "False Shekels" in G. F. Hill's wonderful book, *Medallic Portraits of Christ* (1920), p.78-90, and Bruno Kisch's excellent survey & illustrated catalogue of types, "Shekel Medals and False Shekels", published in *Historia Judaica*, vol. III, no. 2 (1941), p.67-101. A useful and readily accessible summary is Marvin Tameanko's "Censer Pieces - Tokens of Four Centuries of Religious Fervour" in the *English Coin News*, March 1998, p.31-33.
- (18) Kisch a) p.77; b) p.83; his type A (plate II) & B.30 (plate V) are clearly mounted; c) p.77; d) p.81; e) p. 80, p.87 & plate II (type A); f) p.86ff; g) p.78-9.
- (19) See the article on "Mark Masons' Tokens" in Brian Edge's book, cited in note 12 above (p.75-77); also C. Bruce Hunter's *Masonic Dictionary* (1996) under "shekel".

- (20) Hill p.82-3; also Kenneth Jacob, *Coins and Christianity* (1985), p.32. Another strange candidate for the coin type of the 30 pieces of silver has been those coins of Rhodes which depict Helios on one side and a Rose on the other - see Hill p.105-110. As both Jacob (p.33) and Hill (p.115) say, one of the most likely candidates is the Tyrean shekel/stater/tetradrachm bearing the head of the god Melkart on one side and an eagle on the other.
- (21) Hill p.87; Kisch p.88-9. Though the Görlitz shrine itself dates back to the fifteenth century, there is no firm evidence of false shekels being sold there before the seventeenth.
- (22) Hill p.85.
- (23) Hill p.86-7; Kisch p.77.
- (24) Hill p.87; Kisch p.88. The relevant portion of the painting is reproduced in a short postscript by Hill in the journal *The Reliquary and Illustrated Archaeologist* (1904), p.135. It is somewhat fuzzy, but the coins are clearly recognisable as false shekels.
- (25) This false attribution to the period of the Maccabean Revolt was what made chronologically possible the idea that the coin type was that of the Thirty Pieces of Silver. With the correct attribution to the First Revolt against the Romans of AD 66-70 the idea becomes impossible, of course.
- (26) Deuteronomy 30.5; see also II Maccabees I.27-29 & II.18.
- (27) Kisch (p.83) mentions this practice amongst Jews in Russia and Galicia, and Ira Rezak has told me about it in personal correspondence. According to Exodus 13.12-16 every first-born son belongs to God, and in the ceremony the child is symbolically bought back from God.
- (28) Note, though, that "censer" in this verse can also be rendered "altar of incense" - see, for example, Peake's Commentary on the verse. It is interesting that the Pot of Manna features in this verse as well, since one interpretation of the chalice on the original shekel used to be that it was intended to be the Pot of Manna of Exodus 16.33 (see Kisch p.70 for details).

Postscript.

Following the writing of this article, M. I. Cobwright, in a personal letter, made the suggestion that Fig. 8a was just some sort of cheap jewellery item relating to American participation in the First World War, but that complaints arose because, with the suspension loop removed, they could be put to dishonest use. This led to later issues like Fig. 8b being dated 1923 (a year unlike 1913 for which genuine coins do not exist), with nonsense characters in place of UNITED STATES OF AMERICA, and the words FIVE DOLLARS on the reverse and LIBERTY on the obverse removed, so that there was no longer any danger of confusion or misuse.

Certainly pieces like Fig. 8a have been misused: a dealer friend of mine once told me, somewhat wearily, that he had known folk to try - knowingly or unknowingly - to pass loopless specimens off as genuine American coins. However, Mr. Cobwright's idea doesn't seem to ring quite true, somehow. Why *remove* FIVE DOLLARS and LIBERTY, but *leave* E PLURIBUS UNUM and IN GOD WE TRUST alone, and *change* UNITED STATES OF AMERICA into nonsense characters? This last is a particularly odd move if, as my dealer friend had been told, these pieces related to the Americans in Germany! If avoiding misuse was the name of the game and the pieces were "Americana", why not leave UNITED STATES OF AMERICA alone and change all the other wording into nonsense? Again, changing the date is a bit subtle for most people outside of numismatics, and so hardly a reliable preventive measure, or at least, no more of a signal than the already present word GERMANY! It seems to me more likely that 1923 is an actual date, significant to whoever had these pieces made - remember that though Fig. 8a is dated 1913, our information is that they actually appeared in about 1919, only four years before 1923. All in all, then, I incline to the view that Fig. 8b had some specific purpose as yet undiscovered, rather than that it is a version of Fig. 8a which is less open to misuse. However, since Mr. Cobwright's hypothesis seems to be the only one on offer besides my "fraternity medal" one, I pass it on for readers' consideration.

MAPS ON COINS

Paul F. L. de Groot, Calgary, Alberta, Canada, NI #1786

One of the collectable themes on coins (and banknotes) which at one time attracted me was that of maps. They make a frequent appearance, especially in the second half of the 20th century. The list of countries that used them on their currency is long, from Afghanistan to Zambia. Usually all of the national territory is shown, either by itself or as part of a larger map. Especially suited are island nations like Australia, Bermuda or Taiwan, but the maps of countries like Brazil or Spain also appear on circulating coins. Sometimes smaller areas are pictured like the San Andreas and Providencia Islands of Colombia or the port of Gdynia in Poland.

Often, especially on collectors' coins, the maps shown may have little to do with the issuing country. Coins commemorating sporting events like the World Cup of Soccer, or celebrating explorers come to mind.

As on postage stamps and banknotes, some maps appearing on coins may serve a political purpose. Such is probably the case with the 1992 Peruvian coins commemorating the 1942 Rio de Janeiro protocols. These transferred about half of Ecuador's territory to Peru. The two countries are still quarreling over their borders. A political agenda is definitely clear on the Guatemalan 25 centavo piece of 1943, which shows that country's claim to British Honduras. A lifting of that claim was as far as I know a condition for the granting of independence to Belize.

AN OVERVIEW OF CHINESE COINAGE

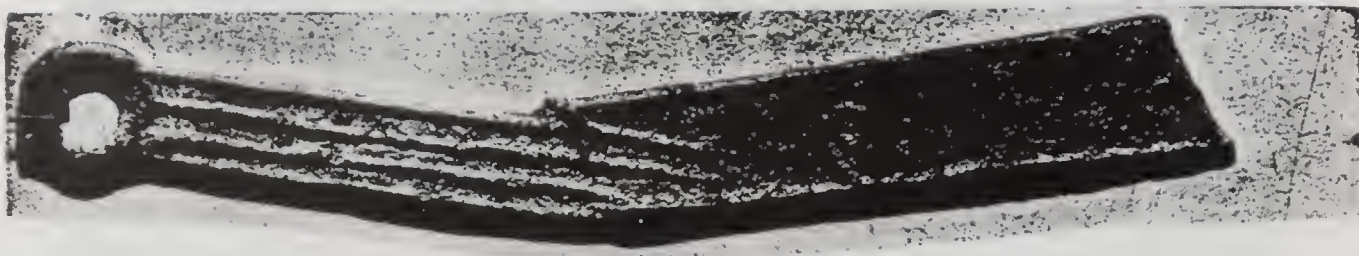
Akio Lis, YN, Omaha, Nebraska, NI #2497

Ancient China was a collection of independent city-states and regions whose leaders proclaimed allegiance to an Emperor. During this time, no central government existed to either provide for a standardization of common objects, weights, etc., or provide unifying themes for the citizens of the various states to relate to. Economic transactions often involved bartering of commodities, or an agreed upon substitute with a known and universally accepted value. One such substitute in China was the cowrie shell, which remains so in many areas of the world without access to stable coinage or currency to this very day. The use of cowrie shells in Chinese commercial and governmental transactions can be traced to its pre-history period during the Shang Dynasty (1765-1122 BC). During this time, metallurgy was known but not used for the production of a means to facilitate trade. Cowrie shells, however, being rare especially in landlocked areas of China, were an acceptable commercial exchange medium with a fixed value both singly and in groups. The latter were typically transported while attached to strings through holes punched through the centers of the shells.

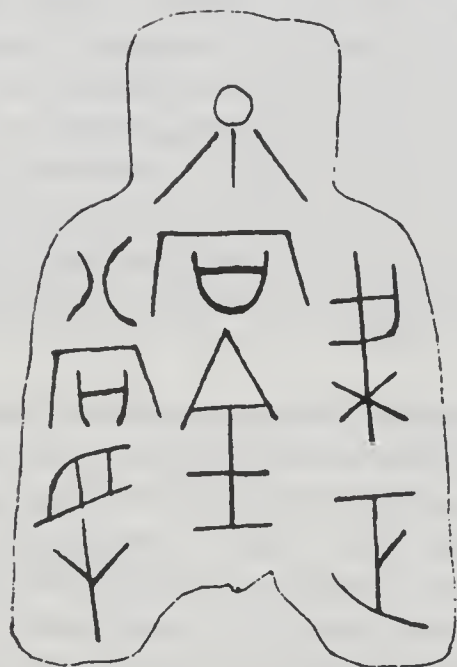
As bronze tools became important to the agricultural economy of ancient China, they became important barter items. Unfortunately, bronze tools were bulky, thus making transportation difficult. During the Shang Dynasty (1765-1122 BC), miniature models of the primary tools, machetes ("tao") and hoes ("pu"), were produced as representations of the actual tool for use in trade. Markings on the knife and spade "coins" would indicate the regions that they came from. After some controversy as to their status, knife and spade miniatures have been clearly established as functioning as coinage in commercial and governmental transactions.

Knife coins appear to have been produced before spade coins. The first knife coins had straight-backs, while the initial spade coins had hollowed handles and pointed feet (the base of the coin was an arc). Neither miniatures carried inscriptions. This was, indeed, the beginnings of a monetary system that would allow for trade between merchants from faraway regions. It should be noted that this monetary system was not under the control of the "central" government, and probably not even the local ruler, but the issue of cities and/or merchants within a city.

During the Chou Dynasty (1122-221 BC) the thousands of city-states that initially existed would eventually become only seven who fought for control of the other parts of the country as a first step in the establishment of a new empire and emperor. In order to facilitate commerce during the "Warring States" period (475-221 BC), money was produced within each feudal kingdom or region which reflected the availability of resources within a region. As the larger and more powerful states conquered and/or assimilated the smaller, four types of "coinage" developed within China. Coins in the shape of knives and spades were developed in the northern and central regions of China as a representation of the full sized trade goods, while coins that imitated the shape of cowrie shells developed along the southern (coastal region) as a representation of the cowrie shell which was still a commodity used in the monetary system.



Ming Tao (Ming Sword), Circa 480-255 BC.



*"Pu" ("spade"), 400-340 BC
Chou Dynasty*



*Ancient Round Money, Ch'in/Qin 221-208 BC
(Blank reverse), Ch'in Dynasty*

Finally, the northwestern state of Ch'in/Qin developed cast round coins with square holes in the center which became the standard for China when the King of Ch'in unified China into a state with a central government in 221 BCE. The fabric of this coin would remain unchanged for approximately 2000 years even with changes between numerous indigenous dynasties, and the rule of various foreign conquerors. Only the size, denomination, content or value would change during that time, not the fact that it was a cast coin with a square central hole.

The ruler and dynasty for which a coin was produced can be determined through the Chinese symbols on the "cash" coin related to their "Reign Name". Chinese cash coin symbols are read top, bottom, right, and left, or clockwise depending on the dynasty. The characters for "Pao T'ung" or "Pan Yüan", i.e. current money, are present on each coin and will help determine the correct way to read the characters. During the Ming Dynasty (1368-1644 AD), the reverses had inscription indicating the place of minting and the value, while during the Ch'ing (Manchu) Dynasty (1644-1911 AD), Chinese characters were placed on the reverse to indicate the issuing authority, and the location where the coin was issued.



*Reverses, T'ai Tsu (1368-1398 AD)
Ming Dynasty*



*Reverses, Shih Tsu (1644-1661 AD)
Ch'ing (Manchu) Dynasty*

At the end of the 19th century struck silver and copper coins were issued in the name of a number of Chinese provinces. Struck issues under the authority of the central government were not produced until the beginning of the 20th century. Coins struck in 1903 and 1906 introduced the "Flying Dragon" design, while those in 1907 and 1911 indicated the denomination in a dollar or fraction thereof.



Kiang-Soo, 10 Cash (ND)



General Issue, 20 Cents ND (1908)



Dollar (Yuan) ND (1912), Sun Yat Sen

In 1912 China was declared a Republic with Yuan Shih Kai elected president by the national assembly. A silver dollar honoring Sun Yat Sen and the formation of the Republic of China would be the first Chinese coinage to have portraiture. Later silver dollars issued in 1912 showed a facing bust of Kai, while the coinage of 1914 showed a profile. Unfortunately, Kai attempted to install himself as the next emperor in 1915 and was deposed.



Yüan Shih Kai Dollar, Struck Yrs. 3, 8-10 (1914, 1919-21)

Later silver dollar coins would contain portraits of the then presidents, while minor and dollar coinage during this period would also have the crossed flags design on the reverse.



Sun Yat Sen Dollar, Yr. 21 (1932) & Reverse Yrs. 22-23 (1933-34)



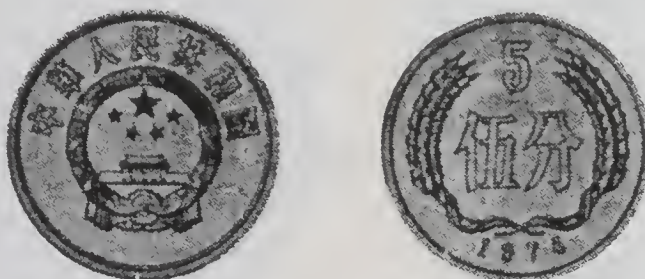
50 Cents, Yr. 31 (1942)

During the 1930's the central Chinese government would issue silver dollars with the portrait of Sun Yat Sen on the obverse and a Chinese junk on the reverse, and minor coins with a spade coin (pu) depicted on the reverse. During this time various regions under the control of the Chinese Communists issued coins with the Hammer and Sickel depicted, while Japanese controlled areas coin issues depicted a Chinese style building, and Manchukuo issued coinage naming Pu Yi as its emperor.



Szechuan-Shensi Soviet, 500 Cash, 1934

After World War II, the alliance between the Chinese Communist and Kuomintang parties broke down resulting in Civil War. In 1949, the Kuomintang armies were forced to flee to the Island/Province of Formosa ending their rule over the rest of China.



Peoples Republic of China, 5 Fen, First issued in 1955

Coinage for the Peoples Republic of China was not issued until 1955 when minor coinage with the familiar five stars over a mausoleum design on the obverse was released. Since that issue, coinage has grown to include circulating, commemorative and bullion pieces.

Due to the existence of free ports adjacent to China, Chinese coins have always been available to some degree. Even ancient and medieval coins could be obtained during the Cold War freeze in Chinese-American relations. As trade between the countries normalized, hoards of Chinese coins, including "rare types", were unleashed into the American numismatic market. Unfortunately, one must still be careful to avoid counterfeits, especially those that have been produced by government supported facilities and appear to be authentic.

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CHAMPAGNETALER

Paul F. L. de Groot, Calgary, Canada, NI #1786



Hesse-Cassel, 2 Thaler / 3½ Gulden, 1841

Even in the 19th century the pace of monetary unification of Germany was slow. In 1821 Prussia reorganized its currency system. This state's economic preponderance was such that most, but not all, states in the North came to adopt its Taler system, albeit often with different subdivisions. In the South, which used the Gulden as unit, the larger states standardized their main silver coins in 1837, smaller states followed. Then in 1838 by the Treaty of Dresden the two systems were brought into alignment. Two Talers would be worth 3-1/2 Guldens, standard coins stating those values were to be struck by each participating state in proportions fixed for its size. These handsome large coins were nicknamed "Champagnetaler" because purportedly they were the price of a good bottle of champagne. Unfortunately they were too cumbersome, and were struck for only a few years. The One Taler coin had a much longer life.

SOME UNIQUE or VERY RARE EUROPEAN DOLLARS #21

John S. Davenport, Mount Dora, Florida, NI #602

Megan, a county in the extreme southern part of the duchy of Brabant, after passing thru several families came into the possession of Jean IV Dikbier. After some false coining he was forced to renounce his right to strike money, and in 1469 sold Megan to Guy de Brimeu. Guy's grandson Charles reestablished the mint right but did not use it. The right passed to his niece Marie. Marie, the last heiress of Megan, married as her second husband Charles of Croy, prince of Chimay. Both husband and wife coined. The marriage was not a happy one, and the couple separated in 1586, he as a Catholic and she as a Protestant.



Burgundian Daalder 1584

*MO · CO · MA · AD · LEG · PHILIP · BVRGV, Burgunduan cross separating 15 - 84.

DOMINVS · MI · HI · ADIVTOR, crowned arms in Order chain.

D.762a

Struck in Gorinchen

Unique in Leiden

Dav. A8874

ROUNI

ROUNI. This word also occurs as representative of the Burmese *yo-wet-ni*, or (in Arakan pron.) *ro-wet-ni*, 'red leaf,' the technical name of the standard silver of the Burmese ingot currency, commonly rendered **Flowered-silver**.

1796.—"**Rouni** or fine silver, Ummerapoora currency."—*Notification in Seton-Karr*, ii. 179.

1800.—"The quantity of alloy varies in the silver current in different parts of the empire; at Rangoon it is adulterated 25 per cent; at Ummerapoora, pure, or what is called **flowered silver**, is most common; in the latter all duties are paid. The modifications are as follows:

"**Rouni**, or pure silver.

Rounika, 5 per cent. of alloy."—*Symes*, 327.

A GRADING GUIDE FOR NEW COLLECTORS OF CHINESE CAST COINS

Bob Boddy, Goldvein, Virginia, NI #2491

As with all coin collecting the condition of the coin is as important as its relative scarcity in determining valuation. I have used the following parameters for grading of Chinese cast coins:

POOR: Barely identifiable as a cash coin, much less attributable.

GOOD: Attributable.

VERY GOOD: Some detail.

FINE: Most detail.

VERY FINE: Full detail.

EXTREMELY FINE: Full sharp detail.

Note that I do not consider "Uncirculated" as a grade, but I do use it as a description. I have a nice collection of pan (pronounced bon) liang bird's eye / elm leaf coins. Most I would describe as uncirculated but I grade them from Poor to Extremely Fine!

In all fields "Numismatica" grading is "subjective". It is hard to find two dealers and/or collectors who will agree on specific grades, especially when grading Chinese cast coins. My system of grading will give you somewhat of an idea as to what to expect.

Another recommended reference for beginning collectors would be the following:

FISHER'S DING. Ding Fubao's Catalog of Old Chinese Cast Coins with translations, annotations and a lot of other good information added by George Fisher, Jr. It is also called "The other Chinese cash book". This reference is a must as many dealers use its numbers.

Another dealer that carries Chinese cast coins: Jimmie Stephens
P. O. Box 2748
Wainae, HI 96792-8748